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NOVELLO'S ORIGINAL OCTAVO EDITION.

34m

P R E C I O S A

AN OPERA

COMPOSED BY

C. M. VON WEBER.

THE ENGLISH WORDS TRANSLATED FROM THE GERMAN VERSION OF C. O. STERNAU BY
THE REV. J. TROUTBECK.

Ent. Sta. Hall.

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EDITOR'S NOTE.

IN the present Edition the whole of the Music of the Opera has been included. It has been thought, however, that the work would be more generally useful in the cantata form. The condensed libretto by C. O. STERNAU has therefore been translated into English, in view of the performance of the work in the concert-room becoming usual.

Should it be desired to present the Opera on the stage, the original libretto must be substituted for that which is here printed.

PRECIOSA.

PERSONS REPRESENTED.

PRECIOSA, a Gipsy Maiden	..	..	..	..	..	..	Soprano.
DONNA CLARA, her Mother							
VIARDA, an aged Gipsy Woman	..	..	..	..	..	..	<i>Spoken recitative.</i>
CAPTAIN OF THE GIPSIES							
CHORUS OF SPANIARDS (with Solo Voices)	..	..	..	..	..	..	S.A.T.B.
CHORUS OF GIPSIES	..	..	..	..	..	..	S.A.T.B.

No. 1.—OVERTURE.

WHAT enlivens proud Madrid, and makes her thus with gladness ring ?
Do the princes, knights, and people, hail the young awaking spring ?
How the hearts of all with warm enthusiastic feelings beat !
How they chatter, push, and drive, in ev'ry brilliant crowded street !
It was but a gipsy-maiden, who the art of magic had,
Who could make the fiery Spaniard soon be happy, soon be sad.
“ Preciosa, Preciosa,” from the lips of all is heard,
And her beauty is the theme of ev'ry song and ev'ry word.
E'en the greatest in the kingdom on the maiden's glances wait :
Don Francisco, Don Fernando, are rejoicing at the fate
Which attracts her to their garden ere the capital she quits :
At a feast to do her honour many a guest admiring sits :
One alone, Francisco's son, the young Alonzo, stands apart ;
That they lose her on the morrow makes him heavy at the heart.
Hark ! the gipsies strike the cymbals, and the tambourine resounds !
Preciosa comes, the fair one, and a crowd her path surrounds.

ACT I.

No. 2.—GIPSY MARCH.

No. 3.—CHORUS.

Hail, Preciosa, Queen of Beauty ! On her brows a garland place ;
Let the voice of praise be sounding to her fair and sunny face !
Hail ! good fortune on thee shower !
May'st thou know nor care nor sadness,
Thou, enrich'd by Nature's dower !
Crown her, sing her songs of gladness !

All men wonder, quite enchanted by the magic light which lies
Deeply hidden in, and gleaming from, the maiden's dusky eyes :
Till the mother of the gipsies, Viarda, smiling, said the words,
“ Preciosa, child, thy rhymes perchance might please the noble lords.”
“ Yes, sweet rhymes now let her sing us, rhymes that tell of pleasures high,”
Said Fernando, “ pleasures found when on our mother's breast we lie.”
But Alonzo chid his friend, because he touch'd on joys of home,
Joys which fill the heart, yet such as to an orphan cannot come.
Preciosa stands alone, and from her eyelids starting, falls
Many a tear, while vanish'd days of happy childhood she recalls :

Then with glances full of sadness at Alonzo,
softly sings
Heartfelt rhymes, the while she touches her
guitar's clear-sounding strings.

No. 4.—MELODRAMA.

Preciosa.

Smiling sinks sweet eve around,
Songs of thankful joy resound,
Now, ere day gives place to night,
Households lovingly unite ;
All things look for welcome rest,
Seeks the child its mother's breast.
But outside these happy bands,
Sad and lone, the orphan stands :
Her no loving heart awaits,
Every storm upon her beats :
She through life forsaken goes,
Or attended but by woes.
On a sudden, kind, yet grand,
Shews a friendly face at hand,
Throbs her tender heart to see
One who may her hero be ;
All that she, in musing sweet,
Dreamt and hop'd some day to meet,
All for which she wept and pray'd,
He at last to her is made.
Yet can she no hope retain :
Speechless is her love, her pain,
Day by day his face to see,
Love him ever silently,
Part, and then forgotten be.
Scorn'd, proscrib'd, expell'd from home,
Friendless must the orphan roam ;
Her the world no mercy shews,
Feeling but its selfish woes :
Whither shall the outcast fly ?
Hopeless, madden'd, must she die ?
No, for kindly blessed Art
Serves to cheer her wounded heart ;
Music opes a golden door,
Winning her to weep no more ;
Song assuages bitter grief,
Gives the storm-toss'd breast relief,
Dries the welling fount of tears,
Bids depart her cares and fears.

By her feelings overcome, on Viarda's breast the
maiden sinks,
Ev'ry guest, enraptur'd standing, on her song in
silence thinks.
Then exclaims the gipsy mother, when she marks
the working spell,
"Stay awhile, my Preciosa can your fortunes
truly tell."
Preciosa looks, his fortune in Alonzo's face to
seek :
"Trust me, all the lines I gaze on but of joy's
fulfilment speak."

Next, Fernando's hand she seizes, his extended
palm to scan :
"That which thou so long hast miss'd, to-day is
newly born again."
Don Alonzo ponders long upon the clear prophetic
word ;
Don Fernando with a ring rewards the forecast
he has heard.
Then again the cymbals sounded, and the tam-
bourine was played ;
For in dance by Preciosa must the day be brighter
made.

No. 5.—BALLET.

No. 5A.—MELODRAMA.

Preciosa.

The hour is come for us to take our leave.
The crown of flowers which love for me may
weave
The cruel hand of fate will pluck away ;
Yet in your thoughts I fain awhile would stay.
I go, this crowded world once more to join.
I look around, no fatherland is mine,
And therefore for a moment let me find
A friendly shelter in remembrance kind.
Ye flowers, fit image of unspoken prayers,
In light ye bloom, ye die 'mid worldly cares ;
Upon this breast prepare to meet your end.
The sunlight fades, and storms on me descend.
My heart, my grateful heart, will here remain ;
Farewell, Madrid, good fortune still retain.

ACT II.

When at length the sounds are silent, there
appears, with solemn gait,
Don Contreras, of Police the head, a Minister of
State,
Saying, " Now begone, you gipsies, for the time is
quite run out,
During which it is permitted you to linger here-
about."
Then around their captain gather all the gipsies
in a ring,
And, by way of thanks and honour, all the
knights begin to fling
At the feet of Preciosa, fragrant bouquets, on the
sand ;
Yet to one, to one alone, she reaches forth her
snowy hand.
'Tis Alonzo's gift of flowers which she seizes on
with joy,
Yes, Alonzo's, while the ready tear-drop trembles
in her eye.
Then once more she turns around, a last farewell
of all to take :
" Fare thee well, Madrid, we part, may joy thy
people ne'er forsake."

So they leave the city, farther, ever farther marching on,
For the captain bids them follow till the forest-depths are won,
Till the night descends from heaven upon the weary earth below;
And the hunting-chorus echoes as the gipsies onward go.

No. 6.—CHORUS OF GIPSIES.

The dells, the dells,
The green and shady dells,
Where echo dwells !
There sound both the horn and the hunting song
So gaily, the still forest-depths among.
Trara, Trara !

The night, the night,
The black and gloomy night !
Good friends, unite.

The wolves for the prey are in hiding anear ;
The bay of the hounds with affright they will hear,
Wauwau, wauwau.

The world, the world,
Our tent throughout the whole wide world
May be unfurl'd ;

While singing we wander, the air is resounding ;
Each note from the dark rocky vale is rebounding ;
Hallo, hallo.

Then the captain grasps a hammer, smites it thrice upon a stone :
“ Up, my comrades, stay no longer in this forest dark and lone.
“ To Valencia let us journey, for her wines are rich and rare ;
“ There is gold, too, for the seeking. Where is Preciosa ? Where ?
Then to him one answered, “ Captain, she has slept not all the night,
“ And is singing even now within the thicket out of sight :
“ Both Lorenzo and myself with horn and flute her notes prolong :
“ If thou hearken, thou thyself wilt hear the lovely distant song.”

No. 7.—SONG.

Preciosa.

Lonely am I now no longer,
For I see, in moonlight clear,
Sweet and mild, around me floating,
Thy belovéd form appear.

What I ponder, what I aim at,
What I know of joy or pain ;
Where I wander, where I linger,
Still wilt thou my heart retain.

Thou, that like the stars art shining,
Orbs that far above me roll,
Thou, so near, yet, ah ! so distant,
Fillest all my longing soul.

All are listening, when among them on a sudden there appears
One whom longing has constrain'd to follow, till his love he nears.
“ Don Alonzo ! ” “ Preciosa ! ” from the lips of each is heard.
By a deep and tender love the heart of each is newly stirr'd.
“ Follow me,” then cries Alonzo, “ be my wife, and follow me : ”
Preciosa answers, “ Here I stay. Thy wife ? It may not be.”
“ Well, if me thou wilt not follow, I with thee will gladly go ;
“ I will share thy weary journeys, till mine eyes no brightness know.”
By excess of joy impell'd, the maiden kiss'd him on the brow.
Ah ! a thousand-fold more sweet appears his resolution now !
Don Francisco thinks his son is at the wars, is gone to fight.
How a father's cares are trifled with by love's imperious might !
Then a welcome greets Alonzo, and the captain bids her go :
What it is to have such riches, Preciosa does not know.

(*A short pause.*)

No. 8.—GIPSY MUSIC.

What a bustling ! What a crowding ! What a sound of joyous song !
Preciosa's happy fortune gladdens all the gipsy throng.
“ Forwards, children,” calls the captain, “ to Valencia let us go :
But of what has happen'd here I charge you see let no one know.”
All prepare themselves for marching ; then, with rhythmic song and tread,
Forth the band of gipsies wander, through the world before them spread.

No. 9.—CHORUS OF GIPSIES.

The sun awakes,
His glory breaks
O'er valley and mountain side ;
 O morning breeze,
 O scent of trees,
 O sunbeam in splendour dyed.

With cheerful song
The world along
We go, and we ask not where !
From place to place
We onward pass,
Unfetter'd, and free from care.

We seek a star
That shines afar,
To it we direct our gaze.
Preciosa, see,
We follow thee,
And none ever doubts, or stays.

ACT III.

Near Valencia, at the castle which is Don Fernando's home,
See, what crowds of country people to a merry feast are come.
'Tis a peasant-wedding bids them all in play and dance to join ;
While in brightly shining goblets sparkles clear the kingly wine.
Don Eugenio is present, Don Fernando's noble son, And with him the castle-steward, Pedro, full of mirth, looks on,
Limping about upon his wooden leg, and tells a hundred tales
Of the great retreat, and long on war's alarms and troubles dwells.
Dainty maidens, slender youths, with flowery garlands richly dight, Jest and dally with each other, or engage in dances light.
Hark ! the castanets are clapping, patriotic is their call :
" Stay awhile now, youths and maidens, there begins the peasant-ball."

No. 10.—SPANISH NATIONAL DANCES.

ACT IV.

No. 10A.—GIPSY MARCH.

At the merry wedding-feast full soon the gipsy band is seen :
They had travell'd night and day through hollow vales and forests green.
On a mule, uplifted high, rode Preciosa, proud and glad ;
Don Alonzo at her side, but as a simple huntsman clad.
Don Eugenio beholds the maid, and fain would win the prize ;
Don Alonzo springs between them, jealous anger in his eyes ;
And the pair begin to fight, until the peasants standing round Rush, and part them. Soon Alonzo in the castle-vault lies bound.

Preciosa, weeping, hastes to follow, hastes to seek her love,
But the captain cries, " I warn thee, from this place thou must not move."
From the nearest tree she tears a branch, as if to deal a blow
On the captain for his warning, when he straightway turns to go.
And meanwhile within the castle Don Fernando tries to bribe
Viarda, pressing her to leave the place at once, with all the tribe.
But Alonzo tells his father, who has come there over night,
All his secret, asking pardon, pleading love's constraining might.
In the garden, beat of tambourine proclaims the parting nigh :
Knights and peasants all assemble, and unite in songs of joy ;
And they drink, and shout for gladness, till the stars above them shine ;
Hail to earth in all its beauty ! hail to love ! and hail to wine !

No. 11.—CHORUS.

The stars in their gladness are shining,
The darkness of life to dispel ;
They smile from the shadowy distance :
What light can their splendour excel ?

Like heaven is the earth also glowing,
With lamps that illumine the night ;
And they like the stars are inspiring
Our hearts with their festal delight.

But clearer than lamplight or starlight
The eyes of the lov'd one appear ;
No light that is earthly or heavenly
Is bright when her beauty is near.

We sing with tumultuous gladness,
For threefold the lights for us shine ;
This earth is to heaven surely changing ;
All hail unto love, unto wine !

Ever higher mounts the gladness, there is shouting, there is wine,
While unnumber'd hosts of stars in silver brightness earthward shine.
Don Fernando holds a feast, because a joyful day is come :
He for five-and-twenty years has known a happy married home.

So the trees are hung with lamps, from ev'ry bough they glitter bright ;
'Twas the castle-steward, Pedro, who prepar'd their festive light.
Then before the guests departed, once again 'twas counted meet
That a song from Preciosa should the festival complete.

No. 11A.—GIPSY MARCH.

No. 12.—MELODRAMA.

Preciosa.

Heaven ! where am I ? What is here ?
 What the scenes which now appear ?
 When this beauty meets mine eyes,
 Joyful hopes within me rise.
 Rooms that glow with festive light ;
 Colonnades that glitter bright ;
 These are visions I have seen,
 Dreams of things that once have been.

Donna Clara.

What so strangely moves me ? say.

Preciosa.

Would I ne'er had seen the day.

Viarda.

Ev'ry word makes danger more.

Captain.

One word yet, and all is o'er.

Preciosa.

Up, and bid thy grief depart ;
 Rouse thyself, thou troubled heart ;
 Strings and voice, break forth, and still
 All the bitter pain I feel.
 Nay, I cannot, 'tis in vain,
 Cannot sing a parting strain ;
 Though my voice the effort makes,
 Yet my bleeding heart, it breaks !

Donna Clara.

Unhappy one !

Preciosa.

Woe is me, ah ! woe is me !
 Mine must ev'ry sorrow be ;
 I by Fancy's self at last
 Into mere despair am cast ;

Donna Clara.

Collect thyself, explain how—

Preciosa.

Fancy, who with kindly eye
 Rais'd me oft from earth on high,
 Me on magic arms upbore,
 Till I reach'd Hope's golden door ;
 There for me a home appear'd,
 As by magic art uprear'd ;
 All on which my heart did build,
 All was in my dream fulfill'd ;
 For in vision I was press'd
 To my lov'd one's tender breast ;
 There I found, my woes to end,
 Father, mother, and a friend.

Donna Clara.

What a vision !

Viarda.

It must be !

Captain.

Come, Preciosa.

Preciosa.

Call ye me ?

Yea, I come. Farewell ! Forgive !
 Here, yea here, I fain would live.

Captain.

Come, Preciosa. To Valencia !

Preciosa.

To Valencia !

Yea, and farther, ever farther !
 Quench'd is Fancy's fitful glow.
 As of old, my tears may flow ;
 Sorrow-laden, forth I go.
 Well-lov'd places disappear,
 Winds my greetings backward bear ;
 Breaks my heart—no friend is near.
 "Ever thine ;" this word my last ;
 Up, up, to Valencia haste !

The Gipsies.

To Valencia ! let us haste !

To Valencia ! is the cry, while Don Fernando's wife protests,
 "This young girl, so rich in virtue and in beauty,
 with me rests !"
 Viarda answers, "Nay, but by what title this fair maiden do ye claim ?"
 Then with crafty smile approaches them the aged gipsy-dame :
 "For a great reward I promise to inform you how we found
 This same maiden in your country, while on travel we were bound.
 Sixteen years have pass'd since then ; 'twas spring,
 'twas in the month of May ;
 What her name is, what her kindred, let this cross which deck'd her say."
 With a gush of thankful joy sinks Don Fernando on the breast
 Of his child, and to the mother it is granted bliss to taste.
 "Preciosa, dearest daughter !" is the parents' heartfelt cry ;
 Preciosa, full of rapture, is dissolv'd in tears of joy.
 Don Alonzo at the moment in the circle shows his face,
 And the parents, proud and happy, both their son and daughter bless.
 Loud the joyful chorus echoes, while the stars in glory shine :
 Hail, Preciosa, fairest maiden, for her brow a garland twine !

No. 13.—CHORUS.

Hail, Preciosa, Queen of Beauty ! On her brows a garland place ;
 Let the voice of praise be sounding to her fair and sunny face !
 Hail ! good fortune on thee shower !
 May'st thou know nor care nor sadness,
 Thou, enrich'd by Nature's dower !
 Crown her, sing her songs of gladness !

No. 1.

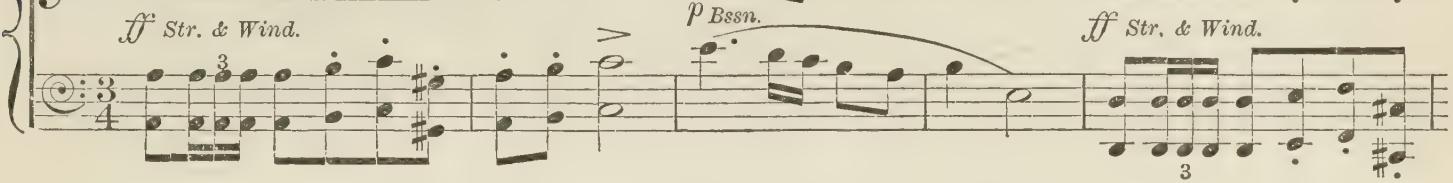
OVERTURE.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, Triangle, Tambourine, Side Drum, Cymbals, and Strings.

Allegro moderato.

PIANO.

$\text{♩} = 92.$

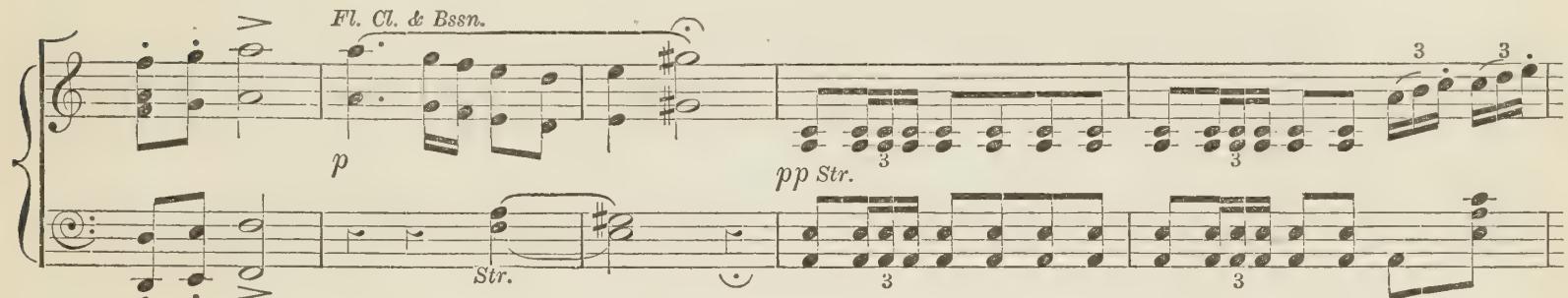


Fl. Cl. & Bssn.

p

pp

Str.



f



tr



fp Cl. & Bssn. sustain.



Fl. & Vl.



The musical score consists of six staves of music, likely for orchestra or band, arranged vertically. The instruments and dynamics indicated in the score include:

- Staff 1:** Violins and Flutes (Vl. & Fl.) play eighth-note patterns. The bassoon (Bsn.) provides harmonic support.
- Staff 2:** Trombones (Tutti) play eighth-note chords. The strings (Str. & Bsn.) play eighth-note patterns.
- Staff 3:** Trombones (f Str. & Wind.) play eighth-note chords. The strings (Str. & Wind.) play eighth-note patterns. The bassoon (ten.) plays sustained notes.
- Staff 4:** Trombones (f Str.) play eighth-note chords. The bassoon (ten.) plays sustained notes.
- Staff 5:** Trombones (Fl. & Vl.) play eighth-note chords. The bassoon (ten.) plays sustained notes.
- Staff 6:** Trombones (p) play eighth-note chords. The bassoon (ten.) plays sustained notes.
- Staff 7:** Trombones (tr) play eighth-note chords. The bassoon (dolce. Ob. & Hns. sustain.) plays sustained notes.
- Staff 8:** Trombones (tr) play eighth-note chords. The bassoon (Fl. Bsn. & Hns. sustain.) plays sustained notes.
- Staff 9:** Trombones (tr) play eighth-note chords. The bassoon (poco cres.) plays eighth-note chords.

Musical score page 3, measures 1-2. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 1 starts with eighth-note pairs in the top staff, followed by sixteenth-note patterns. Measure 2 begins with a dynamic *tr* (trill), followed by eighth-note pairs and sixteenth-note patterns. The key changes to A major (three sharps) at the end of measure 2. The top staff ends with a dynamic *p* (piano) and sixteenth-note patterns. The bottom staff ends with a dynamic *v* (forte) and eighth-note pairs.

Musical score page 3, measures 3-4. The top staff continues in A major with eighth-note pairs and sixteenth-note patterns. The bottom staff continues with eighth-note pairs and sixteenth-note patterns. Measure 4 ends with a dynamic *v* (forte) and eighth-note pairs.

Musical score page 3, measures 5-6. The top staff starts with a dynamic *Fl.* (Flute) and eighth-note pairs. The dynamic *dim.* (diminuendo) is indicated. The bottom staff continues with eighth-note pairs and sixteenth-note patterns. Measure 6 ends with a dynamic *p* (piano) and sixteenth-note patterns.

(The Gipsy March is founded on a genuine Gipsy melody.)

Moderato, ma tutto ben marcato.

Musical score page 3, measures 7-8. The top staff starts with a dynamic *p* (piano) and eighth-note pairs. The bottom staff starts with a dynamic *p* (piano) and eighth-note pairs. The dynamic *Cl. Bsn. & Hns.* (Clarinet Bassoon and Horns) is indicated. Measure 8 ends with a dynamic *v* (forte) and eighth-note pairs.

Triangle, Tambourine, Side Dr. & Cymbals.

Musical score page 3, measures 9-10. The top staff starts with a dynamic *ten.* (tenor) and eighth-note pairs. The bottom staff starts with a dynamic *v* (forte) and eighth-note pairs. The dynamic *Fl. & Ob.* (Flute and Oboe) is indicated. Measure 10 ends with a dynamic *v* (forte) and eighth-note pairs.

Musical score page 3, measures 11-12. The top staff starts with a dynamic *ten.* (tenor) and eighth-note pairs. The bottom staff starts with a dynamic *v* (forte) and eighth-note pairs. The dynamic *Cl. Bsn. & Hns.* (Clarinet Bassoon and Horns) is indicated. Measure 12 ends with a dynamic *v* (forte) and eighth-note pairs.

Fl. & Ob.

p *v* *ff* *fp* *Allegro con fuoco.* *ff Tutti.*

Str. & Wind. *Wind.* *p* *Side Dr.*

A musical score for Weber's "Preciosa" featuring six staves of music. The top two staves are for the piano (treble and bass clef), followed by four staves for the orchestra: strings and bassoon, strings and bassoon (repeated), woodwind section (Fl. & Cl.), and strings and wind (ff Str. & Wind.). The score includes dynamic markings such as *ff*, *dim.*, *Tnr.*, and *Vl.*. Measures 5 through 10 are shown, with measure 5 starting on the first staff.

The musical score consists of six staves of music, likely for orchestra or band, arranged vertically. The instruments and dynamics indicated include:

- Staff 1 (Top):** Violin (Vln.) playing *p scherzando*. The dynamic *p* is written above the staff, and three downward-pointing arrows (*>*) are placed below the staff.
- Staff 2:** Bassoon (Bsn.) playing sustained notes. The dynamic *sustain.* is written above the staff, and a bassoon icon is shown.
- Staff 3:** Clarinet (Cl.) playing eighth-note patterns. A bassoon icon is shown above the staff.
- Staff 4:** Flute (Fl.) and Clarinet (Cl.) playing eighth-note patterns. The dynamic *p* is written above the staff.
- Staff 5:** Bassoon (Bsn.) playing sustained notes. The dynamic *p* is written above the staff, and a bassoon icon is shown.
- Staff 6 (Bottom):** Bassoon (Bsn.) playing eighth-note patterns. The dynamic *cres.* is written above the staff, and a bassoon icon is shown.

Below the score, the text "Weber's 'Preciosa.'—Novello, Ewer and Co.'s Octavo Edition." is printed.

A musical score for a piano, consisting of six staves of music. The top two staves are in G major (G clef) and the bottom four staves are in C major (F clef). The music includes various dynamics such as *ff*, *fz*, *cres.*, *Wind sustain.*, *p Str.*, and *8va*. The score features complex harmonic progressions with frequent changes in key signature, including sections with one sharp and one flat. The notation includes eighth and sixteenth note patterns, as well as sustained notes and grace notes.

The musical score consists of six staves of music, likely for two pianos or harps. The staves are arranged in two groups of three. The top group (measures 1-3) includes a treble staff, a bass staff, and a bass staff. The bottom group (measures 4-6) includes a treble staff, a bass staff, and a bass staff. Measure 1 starts with eighth-note patterns in common time. Measure 2 introduces sixteenth-note patterns. Measure 3 features a dynamic marking 'Tutti.' followed by a forte dynamic. Measure 4 begins with eighth-note patterns. Measure 5 shows sixteenth-note patterns. Measure 6 concludes with a dynamic marking 'Str. & Bsn.' followed by a forte dynamic.

Score for Weber's "Preciosa" featuring six staves of music:

- Staff 1 (Top):** Violin (Vl.) playing eighth-note patterns. Dynamics: *f* (fortissimo), *fp* (fortissimo piano).
- Staff 2:** Bassoon and Oboe (Fl. & Ob.) playing eighth-note patterns. Dynamics: *f* (fortissimo).
- Staff 3:** Bassoon and Oboe (Fl. & Ob.) playing eighth-note patterns. Dynamics: *scherzando.*
- Staff 4:** Double Bass (Str.) playing eighth-note patterns. Dynamics: *dolce.*
- Staff 5:** Double Bass (Str.) playing eighth-note patterns. Dynamics: *dolce.*
- Staff 6 (Bottom):** Bassoon and Oboe (Fl. & Ob.) playing eighth-note patterns. Dynamics: *p* (pianissimo), *Str.*
- Staff 7:** Double Bass (Str.) playing eighth-note patterns. Dynamics: *p* (pianissimo).
- Staff 8:** Double Bass (Str.) playing eighth-note patterns. Dynamics: *cres.* (crescendo), *v* (volume indicator).
- Staff 9:** Double Bass (Str.) playing eighth-note patterns. Dynamics: *cres.* (crescendo), *v* (volume indicator).

The musical score consists of five staves of music, likely for piano and orchestra, arranged in two systems. The top system starts with a forte dynamic (f) and a tutti marking. The second staff begins with a piano dynamic (p). The third staff features a wind instrument part (Wind.) with grace notes. The fourth staff continues the wind part. The bottom system begins with a piano dynamic (p) and includes a sustained note instruction (Wind sustain.). The music is marked with various dynamics, including ff, f, ff Tutti., and p. Measure numbers 10 and 3 are indicated above the staves.

ACT I.

"Hark! the gypsies strike the cymbals, and the tambourine resounds:
Preciosa comes, the fair one, and a crowd her path surrounds."

No. 2.

GIPSY MARCH.

(Behind the scenes.)

Moderato e ben marcato.

PIANO.

*Triangle, Tambourine,
Side Dr. & Cymbals.*

*Cl. Bassn.
& Hns.*

Allegro moderato.
(Orchestra.)

PIANO.

Vl. & Fl.

mf Str. 3 Bssn. & Hns. sustain.

f Tutti.

SOPRANO

ALTO.

TENOR.

BASS.

*Hail, Pre -
Heil, Pre -*

Vl. & Fl.

Weber's “Preciosa.”—Novello, Ewer and Co.'s Octavo Edition.—(12.)

f

Queen of Beau - ty ! On her brows a gar - land
Preis der Schö - nen ! Win - det Blu - men ihr zum

- cio - sa, On her brows a gar - land
- cio - sa, Win - det Blu - men ihr zum

Queen of Beau - ty ! On her brows a gar - land
Preis der Schö - nen ! Win - det Blu - men ihr zum

- cio - sa, On her brows a gar - land
- cio - sa, Win - det Blu - men ihr zum

f Tutti.

place ; Let the voice of praise be . . sound - ing To her
Kranz, las - set lau - - tes Lob er - - tö - - nen ih - rer

place ; Let the voice of praise be . . sound - ing To her
Kranz, las - set lau - - tes Lob er - - tö - - nen ih - rer

place ; Let the voice . . of praise be . . sound - ing To her
Kranz, las - set lau - - tes Lob er - - tö - - nen ih - rer

place ; Let the voice of praise be . . sound - ing To her
Kranz, las - set lau - - tes Lob er - - tö - - nen ih - rer

3

ff

fair and sun - ny face !
Schön - - heit *Son - nen* - glanz !

fair . . and sun - ny face !
Schön - - heit *Son - nen* - glanz !

fair and sun - ny face !
Schön - - heit *Son - nen* - glanz !

fair and sun - ny face !
Schön - - heit *Son - nen* - glanz !

V ten. f Str. 3 3 3

Hail ! Good for - tune on thee
Hoch, *Pre* - - *cio* - - *sa,* *sei* *be* - - -

Hail ! Good for - tune on thee
Hoch, *Pre* - - *cio* - - *sa,* *sei* *be* - - -

Hail ! Good for - tune on thee
Hoch, *Pre* - - *cio* - - *sa,* *sei* *be* - - -

Hail ! Good for - tune on thee
Hoch, *Pre* - - *cio* - - *sa,* *sei* *be* - - -

Vl. & Fl. . 3 *ten.*

Solo.

show - er ! May'st thou know . . . nor care nor
 - glü - cket ! Freu - de, Se - gen auf dich

SOLO.

show - er ! May'st thou know . . . nor care nor
 - glü - cket ! Freu - de, Se - gen auf dich

SOLO.

show - er ! May'st thou know . . . nor care nor
 - glü - cket ! Freu - de, Se - gen auf dich

SOLO.

v.l.tr

p Str.

sad - - - ness, Thou, . . . en - rich'd by
 nie - - - der, die . . . Na - tur so

sad - - - ness, Thou, en - rich'd by
 nie - - - der, die Na - tur so

sad - - - ness, Thou, en - rich'd by
 nie - - - der, die Na - tur so

sad - - - ness, Thou, en - rich'd by
 nie - - - der, die Na - tur so

CHORUS.

Na - - - ture's dower,
 reich ge - schmückt ! May'st thou . . . know . . . nor
 gen
 CHORUS.
 Na - - - ture's dower,
 reich ge - schmückt ! May'st thou know nor
 gen
 CHORUS.
 Na - - - ture's dower,
 reich ge - schmückt ! May'st thou know nor
 gen
 CHORUS.
 Na - - - ture's dower,
 reich ge - schmückt ! May'st thou know nor
 gen

tr

{
 3 3 3 f Tutti.
 {
 3 3 3

care nor sad - - - ness, Thou, . . . en - -
 auf dich nie - - - der, die . . . Na - -
 care nor sad - - - ness, Thou, . . . en - -
 auf dich nie - - - der, die . . . Na - -
 care nor sad - - - ness, Thou, . . . en - -
 auf dich nie - - - der, die . . . Na - -
 tr

{
 3 3 3

- rich'd by . . . Na - - - ture's dower !
 - tur so . . . reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

tr

ff Wind.

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Tutti.

3

3

crown her, sing her songs of glad ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie der, singt ihr Ju - bel -

crown her, sing her songs of glad ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie der, singt ihr Ju - bel -

crown her, sing her songs of glad ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie der, singt ihr Ju - bel -

crown her, sing her songs of glad ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie der, singt ihr Ju - bel -

Wind. ff Tutti. 3 Wind.

glad ness, sing her songs of glad ness!
 lie der, singt ihr Ju - bel - lie der!

glad ness, sing her songs of glad ness!
 lie der, singt ihr Ju - bel - lie der!

glad ness, sing her songs of glad ness!
 lie der, singt ihr Ju - bel - lie der!

glad ness, sing her songs of glad ness!
 lie der, singt ihr Ju - bel - lie der!

Tutti. Wind. > ff Tutti. 3

"Then with glances full of sadness at Alonzo, softly sings
Heartfelt rhymes, the while she touches her guitar's clear-sounding strings."

No. 4.

MELODRAMA.—“SMILING SINKS SWEET EVE AROUND.”

Flutes, Oboes, Clarinets, Bassoons, Horns, and Strings.

Allegretto.

PIANO.

The piano part consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is B-flat major (two flats). The tempo is Allegretto. The dynamics are f (fortissimo) for strings pizzicato, flutes, oboes, and bassoon; p (pianissimo) for strings; f (fortissimo) for strings and woodwind; and p (pianissimo) for strings again. The music features eighth-note chords and sustained notes.

PRECIOSA.—Smiling sinks sweet eve around, Songs of thankful joy resound, Now, ere day gives place to night,
Lächelnd sinkt der Abend nieder, rings erschallen Jubellieder, alles jauchzt in froher Lust; und sich

This section begins with a vocal line in soprano. The piano accompaniment continues with eighth-note chords. The vocal line ends with a fermata over the word "Licht".

Households lovingly unite; All things look for welcome rest, Seeks the child its mother's breast.
liebend zu vereinen, zählt das Vateraug' die Seinen, sucht das Kind der Mutter Brust.

This section continues with the vocal line and piano accompaniment. The vocal line ends with a fermata over the word "Brust". The piano accompaniment features eighth-note chords.

But outside these happy bands
Sad and lone, the orphan stands:

Her no loving heart awaits;
*Aber aus dem Freudenkreise
einsam trauernd schleicht die Waise;
sie vermisst kein fühlend Herz.*

Every storm upon her beats: She through
Allen Stürmen Preis gegeben irrt ver-

This section begins with a vocal line in soprano. The piano accompaniment features eighth-note chords. The vocal line ends with a fermata over the word "Herz". The piano accompaniment ends with a dynamic marking of pp (pianississimo).

life forsaken goes, Or at - tended but by woes.

- lassen sie durch's Leben, in der Brust den tiefen Schmerz.

Adagio.

This section begins with a vocal line in soprano. The piano accompaniment features eighth-note chords. The vocal line ends with a fermata over the word "Schmerz". The piano accompaniment ends with a dynamic marking of ff (fortissimo).

Allegro con anima e fuoco.

Cl.

On a sudden, kind, yet grand,
Shews a friendly face at hand : Throbs her tender heart to
Da plötzlich hehr und mild und mit ge - fühl - tern
naht ihr des Freundes Bild :

a tempo.

see One who may her hero be;
Schlägen klopft ihm ihr Herz ent - ge-gen.

All that she, in musing sweet, Dreamt and hop'd some
Was sie in guten Stunden geträumt, gehofft, em -

day to meet ; All for which she wept and pray'd, He at last to her is made.
- pfunden, was sie entbehrt, beweint, in ihm ist es vereint !

Poco più lento.
dolce.

Yet can she no hope retain :
Keine Hoffnung, die ihr bliebe !

Speechless is her love, her pain,
Namenlos ist ihre Liebe, unnennbar ist ihre Pein ! ob.

Day by day his face to see,
Jeden Tag vor ihm sich zeigen, fl.

Love him ever silently,
schweigend lieben, liebend schweigen,

Part, and then forgotten be.
scheiden, und vergessen sein !

Scorn'd, proscrib'd, expell'd from home,
- schmäht, verbannt, ver - stossen,

Friendless must the orphan roam ;
folgt Sturm und Ungemach der Heimath-, Elternlosen auf allen Wegen nach.

Her the world no mercy shews,
Feeling but its selfish woes :
Die Welt kennt nicht Erbarmen,
sie fühlt nur eig'ne Noth.

Whither shall the outcast fly ? Hopeless, madden'd, must she die ?
Was bleibt der trostlos Armen ? Ver-zweiflung, Wahnsinn, Tod ?

Moderato grazioso.

Fl. *pp* *Str.* *Ped.* *

a piacere.

Ped. * *Ped.*

No, for kindly blessed Art Serves to cheer her
wounded heart ; *Fl.*

*Nein ! Hold lächelnd wie Aurore öffnest du die
gold'nen Thore der Verlass'nen,—heil'ge Kunst !*

pp Hns. & Bsns. sustain.

tr *Ped.* * *Ped.* * *Ped.*

Music opes a golden door,
Winning her to weep no more ;
Sang und Saitenspiel ertönen,
sanfter rinnt der Strom der

Thränen in der Sonne deiner Gunst.

Song assuages bitter grief,
Du erhebst das Leid zum Liede,
FL.

Gives the storm-toss'd breast relief,
dir entblüht ein kurzer Friede,
mild in sturm bewegter Brust ;

Vln.

Ped. * Dries the welling fount of tears,
Bids depart her cares and fears.

*und aus trüber Thränengquelle hebt melodisch sich
die Welle, labt den Schmerz,—wehmüth'ge Lust !*

Fl. *Vln.* *Ob.* *Str. pizz.*

"Then again the cymbals sounded, and the tambourine was play'd;
For in dance by Preciosa must the day be brighter made."

No. 5.

BALLET.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, and Strings.

Piano. { *Presto.*

ff Str. & Hns. *ff Tutti.*

Str. & Wood.

ff Tutti. *Str. & Wood.*

Tutti. Wind sustain.



Hn. Solo.
p dolce.

Piano parts (measures 5-8):
 Top staff: Horn solo (measures 5-6), piano bass notes (measures 7-8).
 Bottom staff: Bass notes, marked with asterisks (* Ped.) at measure 7.

Cl. Bsns. & Hn.

Piano parts (measures 9-12):
 Top staff: Clarinet, Bassoon, and Horn (measures 9-10), piano bass notes (measures 11-12).
 Bottom staff: Bass notes, marked with asterisks (* Ped.) at measure 11.

Hn. Solo.
p dolce.

Piano parts (measures 13-16):
 Top staff: Horn solo (measures 13-14), piano bass notes (measures 15-16).
 Bottom staff: Bass notes, marked with asterisks (* Ped.) at measure 15.

Cl. Bsns. & Hn.

Piano parts (measures 17-20):
 Top staff: Clarinet, Bassoon, and Horn (measures 17-18), piano bass notes (measures 19-20).
 Bottom staff: Bass notes, marked with asterisks (* Ped.) at measure 19.

Fl. & Vl.
dolce.

Piano parts (measures 21-24):
 Top staff: Flute and Violin (measures 21-22), piano bass notes (measures 23-24).
 Bottom staff: Bass notes, marked with asterisks (* Ped.) at measure 23.

The musical score consists of six staves of music, each with a specific instrumentation:

- Staff 1 (Top):** Horn (Hn.)
- Staff 2:** Pedal (Ped.)
- Staff 3:** Wind (Wind.)
- Staff 4:** Pedal (Ped.)
- Staff 5:** Flute & Violin (Fl. & Vl.)
- Staff 6 (Bottom):** Pedal (Ped.)

Performance instructions include:

- Horn (Hn.):** The first staff has a melodic line with grace notes.
- Pedal (Ped.):** The second and fourth staves have sustained notes marked "Ped.".
- Wind (Wind.):** The third staff has a melodic line with grace notes.
- Flute & Violin (Fl. & Vl.):** The fifth staff has a melodic line marked "dolce."
- ff Tutti:** The bottom staff has a dynamic marking "ff Tutti." followed by a melodic line.
- Str. & Wood:** The bottom staff also includes a section for strings and woodwinds.
- Pedal (Ped.):** The first, third, and fifth staves have sustained notes marked "Ped.".
- ***: Asterisks are placed under the "Ped." markings in the second, fourth, and fifth staves.

The musical score consists of six staves of music, likely for a full orchestra. The top staff uses a treble clef and has a dynamic marking of *ff Tutti.* The second staff uses a bass clef. The third staff uses a treble clef and includes the instruction *Tutti. Wind sustain.* The fourth staff uses a bass clef. The fifth staff uses a treble clef. The bottom staff uses a bass clef. Various dynamics such as *ff*, *Str. & Wood.*, and *8va* are indicated throughout the score. Measure numbers 26 through 31 are present at the beginning of each staff.

MELODRAMA.

(Same Score.)

PRECIOSA.

The hour is come for us to take our leave.
Die Stunde ruft, vorbei sind unsre Spiele!

PIANO.

Vivace assai.

ff Tutti.

scherzando.

Wind.

p

cres.

The crown of flowers which love for me may weave.
The cruel hand of Fate will pluck away ;
Yet in your thoughts I fain awhile would stay.
Es schlingt die Huld um mich ein Blüthenband ;
zerreiss es auch des Schicksals rauhe Hand—
gedenkt ihr mein, bin ich am schönen Ziele !

I go, this crowded world once more to join.
Mein Nachen treibt im Weltgewühle, ich blick' um-

pp Str.

I look around, no fatherland is mine, And therefore for a moment let me find A friendly shelter in remembrance kind.
- her, mir lacht kein Vaterland : da sei der Augenblick ein tröstlich Pfand in der Erinn'rung freundlichem Asyle !

Allegro con anima e fuoco.

a.

mf

Str. p

Ped. * *Ped.* * *Ped.* * *Ped.* *

f

ritard.

p

Ped. *

Ye flowers, fit image of unspoken prayers,
In light ye bloom, ye die 'mid worldly cares :
Upon this breast prepare to meet your end.
Ihr Blumen, stiller Wünsche Bild,—
erblüht im Sonnenglanz, um in der Welt zu sterben,—
an diesem Busen weicht euch dem Verderben!

The sunlight fades, and storms on me descend.
Mich fasst der Sturm, und Licht und Sonne fliebt!

My heart,
mein Herz,

my grateful heart, will here remain ; Farewell,
mein dankbar Herz bleibt hier zurück ! Leb' wohl,

Madrid, good fortune still retain.
Madrid, nie wende sich dein Glück !

ACT II.

"Till the night descends from heaven upon the weary earth below;
And the hunting-chorus echoes as the gipsies onward go."

No. 6.

CHORUS OF GIPSIES.—“THE DELLS.”

Piccolos, Clarinets, Bassoons, 4 Horns, Triangle, Tambourine, Side Drum, Cymbals, and Strings (also 4 Horns on the stage).

Moderato.

PIANO.

The musical score consists of several staves. The top staff is for the piano, with dynamics like *ff Str.*, *f*, *Picc.*, and *Picc. & Cl.*. The vocal parts (Soprano, Alto, Tenor, Bass) enter in subsequent staves, each with a melodic line and lyrics. The lyrics are: "The Im dells, Wald, the im". The score includes instructions for the side drum and triangle, and a section labeled "Echo." with dynamics *ppp* and *f*. The bass part includes markings for *Ped.* and asterisks (*).

SOPRANO.

ALTO.

TENOR.

BASS.

Picc. & Cl.

Str.

Side Dr. & Triangle.

Ped. *

Echo.

ppp (*Hns. on the stage.*)

f

dells,
 Wald,
 the green and shad - y dells, the dells,
 im fri - schen grü - nen Wald, im Wald, where wo's
 dells,
 Wald,
 the green and shad - y dells, the dells,
 im fri - schen grü - nen Wald, im Wald, where wo's
 dells,
 Wald,
 the green and shad - y dells, the dells,
 im fri - schen grü - nen Wald, im Wald, where wo's

Echo.

Echo.
 ppp f ppp f Wind.

e - cho dwells,
 E - cho schallt,
 the dells, where e - cho dwells !
 im Wald, wo's E - cho schallt,

e - cho dwells,
 E - cho schallt,
 the dells, where e - cho dwells !
 im Wald, wo's E - cho schallt,

e - cho dwells,
 E - cho schallt,
 the dells, where e - cho dwells !
 im Wald, wo's E - cho schallt,

Echo.

Echo.
 ppp f ppp

There sound both the horn and the hunt - ing song
 da tö - net Ge - sang und der Hör - ner Klang

There sound both the horn and the hunt - ing song
 da tö - net Ge - sang und der Hör - ner Klang

There sound both the horn and the hunt - ing song
 da tö - net Ge - sang und der Hör - ner Klang

Picc.

Hns.

So gai - ly, the still for - est-depths a - mong !
so lus - tig den schwei - gen-den Forst ent - lang.

So gai - ly, the still for - est-depths a - mong !
so lus - tig den schwei - gen-den Forst ent - lang.

So gai - ly, the still for - est-depths a - mong !
so lus - tig den schwei - gen-den Forst ent - lang.

Str. & Wind.

Tra - ra, tra - ra, tra -
Tra - ra, tra - ra, tra -

Tra - ra, tra - ra, tra -
Tra - ra, tra - ra, tra -

Tra - ra, tra - ra, tra - ra, tra -
Tra - ra, tra - ra, tra - ra, tra -

- ra, tra - ra, tra - ra ! The night,
- ra, tra - ra, tra - ra ! Die Nacht, the
- ra, tra - ra, tra - ra ! The night,
- ra, tra - ra, tra - ra ! Die Nacht, die
- ra, tra - ra, tra - ra ! The night,
- ra, tra - ra, tra - ra ! Die Nacht, the
- ra, tra - ra, tra - ra ! The night,
- ra, tra - ra, tra - ra ! Die Nacht, die

Echo. *Echo.*

ppp Hns. on the stage. *f Hns. Orchestra. ppp Hns. on the stage. f*

night, the black and gloom - y night, the night ! Good
 Nacht, die ra - ben - schwar - ze Nacht, die Nacht ! Ge -

night, the black and gloom - y night, the night ! Good
 Nacht, die ra - ben - schwar - ze Nacht, die Nacht ! Ge -

night, the black and gloom - y night, the night ! Good
 Nacht, die ra - ben - schwar - ze Nacht, die Nacht ! Ge -

Echo.

friends, u - nite, u - nite to watch at night.
 sel - len wacht, durch-wacht die schwar-ze Nacht.

friends, u - nite, u - nite to watch at night,
 sel - len wacht, durch-wacht die schwar-ze Nacht.

friends, u - nite, u - nite to watch at night.
 sel - len wacht, durch-wacht die schwar-ze Nacht.

Echo.

The wolves for the prey are in hid - ing a-near;
 Die Wöl - fe, sie lau - ern und sind uns nichtfern,

The wolves for the prey are in hid - ing a-near;
 Die Wöl - fe, sie lau - ern und sind uns nichtfern,

The wolves for the prey are in hid - ing a-near;
 Die Wöl - fe, sie lau - ern und sind uns nichtfern,

Picc.

Hns.

The bay of the hounds with af-fright they will hear,
Das Bel - len der Hun - de, sie hö - ren's nicht gern,

The bay of the hounds with af-fright they will hear,
Das Bel - len der Hun - de, sie hö - ren's nicht gern,

The bay of the hounds with af-fright they will hear,
Das Bel - len der Hun - de, sie hö - ren's nicht gern,

Str. & Wind

Wau - wau, wau - wau, wau -
Wau - wau, wau - wau, wau -

Wau - wau, wau - wau, wau -
Wau - wau, wau - wau, wau -

Wau - wau, wau - wau, wau - wau, wau -
Wau - wau, wau - wau, wau - wau, wau -

- wau, wau-wau, wau-wau.
wau, wau-wau, wau-wau.

- wau, wau-wau, wau-wau.
wau, wau-wau, wau-wau.

- wau, wau-wau, wau-wau.
wau, wau-wau, wau-wau.

The world, the
Die Welt, die

The world, the
Die Welt, die

The world, the
Die Welt, die

Echo.

ppp Hns. on the stage.

f Hns. Orchestra. ppp Hns. on the stage. f

This musical score page contains six systems of music. The top system shows three staves of vocal parts (Soprano, Alto, Tenor) in G major, 2/4 time, with lyrics in English and German. The second system shows two staves for 'Str. & Wind'. The third system shows four staves of vocal parts with lyrics 'Wau - wau, wau - wau, wau -'. The fourth system shows four staves of vocal parts with lyrics 'Wau - wau, wau - wau, wau -'. The fifth system shows four staves of vocal parts with lyrics 'Wau - wau, wau - wau, wau - wau, wau -'. The sixth system shows three staves of vocal parts with lyrics '- wau, wau-wau, wau-wau.' and '- wau, wau-wau, wau-wau.'. The seventh system shows three staves of vocal parts with lyrics '- wau, wau-wau, wau-wau.' and '- wau, wau-wau, wau-wau.'. The eighth system shows three staves of vocal parts with lyrics '- wau, wau-wau, wau-wau.' and '- wau, wau-wau, wau-wau.'. The ninth system shows three staves of vocal parts with lyrics 'The world, the' and 'Die Welt,' die'. The tenth system shows three staves of vocal parts with lyrics 'The world, the' and 'Die Welt,' die'. The eleventh system shows three staves of vocal parts with lyrics 'The world, the' and 'Die Welt,' die'. The twelfth system shows three staves of vocal parts with lyrics 'The world, the' and 'Die Welt,' die'. The thirteenth system shows three staves of vocal parts with lyrics 'Echo.' and 'Echo.'. The fourteenth system shows three staves of vocal parts with lyrics 'ppp Hns. on the stage.' and 'f Hns. Orchestra. ppp Hns. on the stage. f'.

world, Our tent through-out the whole wide world May
Welt, die gros - se wei - te Welt, die Welt ist
 world, Our tent through-out the whole wide world May
Welt, die gros - se wei - te Welt, die Welt ist
 world, Our tent through-out the whole wide world May
Welt, die gros - se wei - te Welt, die Welt ist

Echo.

Wind.

be un - furl'd, through-out the whole wide world.
un - ser Zelt, die Welt ist un - ser Zelt!

be un - furl'd, through-out the whole wide world.
un - ser Zelt, die Welt ist un - ser Zelt!

be un - furl'd, through-out the whole wide world.
un - ser Zelt, die Welt ist un - ser Zelt!

Echo.

While sing - ing we wan - der, the air is re - sound - ing;
Und wan - dern wir sin - gend, so schal - len die Lüf - te

While sing - ing we wan - der, the air is re - sound - ing;
Und wan - dern wir sin - gend, so schal - len die Lüf - te

While sing - ing we wan - der, the air is re - sound - ing;
Und wan - dern wir sin - gend, so schal - len die Lüf - te

Picc.

Hns.

Each note from the dark rock-y vale is re-bound-ing;
die Wäl - der, die Thä - ler, die fel - si - gen Klüf - te.

Each note from the dark rock-y vale is re-bound-ing;
die Wäl - der, die Thä - ler, die fel - si - gen Klüf - te.

Each note from the dark rock-y vale is re-bound-ing;
die Wäl - der, die Thä - ler, die fel - si - gen Klüf - te.

Str. & Wind.

Hal -
Hal -

Hal -
Hal -

Hal - lo, hal - lo, hal -

Hal - lo, hal - lo, hal -

- lo, hal - lo, hal - lo, hal - lo, hal - lo !

- lo, hal - lo, hal - lo, hal - lo, hal - lo !

- lo, hal - lo, hal - lo, hal - lo, hal - lo !

Echo.

ppp Hns. on the stage.

" Both Lorenzo and myself with horn and flute her tones prolong;
If thou hearken, thou thyself wilt hear the lovely distant song."

No. 7.

SONG.—“LONELY AM I NOW NO LONGER.”

Flute Solo and 4 Horns (behind the scenes), Strings (in the Orchestra).

Voice. *Larghetto.*

Piano. *Larghetto.*

Str. p.

This section of the musical score shows the piano part for the first section. It consists of two staves: the upper staff for the piano and the lower staff for the strings and horns. The piano part features eighth-note chords, while the strings and horns provide harmonic support. The instruction 'Str. p.' indicates a soft dynamic for the strings and horns.

PRECIOSA.

This section shows the vocal part for 'PRECIOSA.' The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are in German, with some words in English. The piano part consists of eighth-note chords.

Lone - ly am I now no long - er, For I see, in moon - light clear, Sweet and mild, a -
Ein - sam bin ich, nicht al - lei - ne, denn es schwebt ja, süß und mild, um mich her im

This section continues the musical score for 'PRECIOSA.' The vocal line and piano accompaniment continue from the previous section. The lyrics are in German, with some words in English. The piano part consists of eighth-note chords.

- round me float - ing, Thy be - lov - ed form ap - pear,.. thy be - lov - ed form ap - pear.
Mon - den-schei - ne dein ge - lieb - tes theu - res Bild,.. dein ge - lieb - tes theu - res Bild.

This section concludes the musical score for 'PRECIOSA.' The vocal line and piano accompaniment continue. The lyrics are in English. The piano part consists of eighth-note chords.

dolce.

Hns.

What I pon - der,
Was ich den - ke,

Str. & Hns.

What I aim at, What I know of joy or pain; Where I wan - der, Where I lin - ger,
was ich trei - be, zwi- schen Freu - de, Lust und Schmerz, wo ich wan - dle, wo ich blei - be,

Still wilt . . . thou my heart re - tain, . . . still wilt thou my heart re - tain. *Fl.*
e - wig . . . nur bei dir, mein Herz, . . . e - wig nur bei dir, mein Herz.

a piacere.

Thou, that like the stars art shin - ing, Orbs that far a - bove me roll,
Un - er-reich - bar, wie die Ster - ne, Won - ne blin - kend wie ihr Glanz,

Fl.

Str. & Hns.

Ped. * Ped. * Ped. *

Thou, so near, . . . yet, ah! so dis - tant, Fill - est . . . all my long - ing soul, . . .
bist du nah', . . . doch ach! so fer - ne, füll - lest . . . mir die See - le ganz,

Ped. * Ped. *

fill - est all . . . my long - ing soul.
füll - lest mir . . . mir die See - le ganz.

tr. *Fl.*

Hns.

Ped. *

"Then a welcome greets Alonzo, and the captain bids her go:
What it is to have such riches, Preciosa does not know."

[A short pause.]

No. 8.

GIPSY-MUSIC.

(Behind the Scenes.)

Piccolos, Clarinets, Bassoons, Horns, Triangle, Tambourine, Side Drum, and Cymbals.

The musical score consists of six staves of music. The top staff is for the Piano, indicated by a brace and the word "PIANO." The first two staves are in common time (2/4), while the remaining four staves are in common time (C). The first staff features a "Vivace." tempo marking above the staff and a dynamic "p Tutti." below it. The second staff continues the piano part. The third staff begins with a treble clef and a bass clef, followed by a treble clef, indicating a change in instrumentation. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The music includes various note heads, stems, and rests, with some notes having diagonal strokes through them. Measures are separated by vertical bar lines. The score ends with a double bar line and repeat dots at the bottom of the page.

"All prepare themselves for marching ; then, with rhythmic song and tread,
Forth the band of gipsies wanders, through the world before them spread."

No. 9.

CHORUS OF GIPSIES.—“THE SUN AWAKES.”

Moderato.

SOPRANO. His glo - ry breaks O'er val ~ ley and mount - ain -
Mit ih - rer Pracht er - füllt sie die Ber - ge, das

ALTO. His glo - ry breaks O'er val - ley and mount - ain -
Mit ih - rer Pracht er - füllt sie die Ber - ge, das

TENOR. The sun a - wakes, his glo - ry breaks O'er val - ley and mount - ain -
Die Sonn' er-wacht ! Mit ih - rer Pracht er - füllt sie die Ber - ge, das

BASS. The sun a - wakes, his glo - ry breaks O'er val - ley and mount - ain -
Die Sonn' er-wacht ! Mit ih - rer Pracht er - füllt sie die Ber - ge, das

Moderato.

PIANO. *f* *Orchestra. Str. & Wind.*

- side, O scent of trees, O sun - beam in splen - dour
Thal! O Wal - des-duft, o gol - de - ner Son - nen - -

- side, O scent of trees, O sun - beam in splen - dour
Thal! O Wal - des-duft, o gol - de - ner Son - nen - -

- side, O scent of trees, O sun - beam in splen - dour
Thal! O Wal - des-duft, o gol - de - ner Son - nen - -

- side, O morn - ing-breeze, O scent of trees, O sun - beam in splen - dour
Thal! O Mor - gen-luft, o Wal - des-duft, o gol - de - ner Son - nen - -

dyed.
- strahl!

the world a -
die Welt ent -

dyed.
- strahl!

the world a -
die Welt ent -

dyed.
- strahl!

With cheerful song
Mit Sing und Sang
the world a -
die Welt ent -

dyed.
- strahl!

With cheerful song
Mit Sing und Sang
the world a -
die Welt ent -

- long We go, and we ask . . . not where!
- lang! wir fra - gen wo - her nicht, wo - hin?

- long We go, and we ask . . . not where!
- lang! wir fra - gen wo - her nicht, wo - hin?

- long We go, and we ask . . . not where!
- lang! wir fra - gen wo - her nicht, wo - hin?

From
Es

we on - ward pass, Un - fet - ter'd, and free . . from
 von Ort zu Ort mit frei - em, mit fröh - li - chem

we on - ward pass, Un - fet - ter'd, and free . . from
 von Ort zu Ort mit frei - em, mit fröh - li - chem

we on - ward pass, Un - fet - ter'd, and free . . from
 von Ort zu Ort mit frei - em, mit fröh - li - chem

place to place we on - ward pass, Un - fet - ter'd, and free . . from
 treibt uns fort, von Ort zu Ort mit frei - em, mit fröh - li - chem

care.
 Sinn.

care.
 Sinn.

care.
 Sinn.

We seek a
 In Weit' und

care.
 Sinn.

We seek a
 In Weit' und

Str.

f Str. & Wind.

that shines a - far,
 führt uns ein Stern;
 To it we di - rect . . our
 auf ihn nur ge - rich - tet den

that shines a - far,
 führt uns ein Stern;
 To it we di - rect . . our
 auf ihn nur ge - rich - tet den

star that shines a - far,
 Fern' führt uns ein Stern;
 To it we di - rect . . our
 auf ihn nur ge - rich - tet den

star that shines a - far,
 Fern' führt uns ein Stern;
 To it we di - rect . . our
 auf ihn nur ge - rich - tet den

gaze.
 Blick!

We fol - low thee, and none ev - er doubts . . or
 dir fol - gen wir, und kein - er bleibt, kein - er zu -

gaze.
 Blick!

We fol - low thee, and none ev - er doubts . . or
 dir fol - gen wir, und kein - er bleibt, kein - er zu -

gaze.
 Blick!

We fol - low thee, and none ev - er doubts . . or
 dir fol - gen wir, und kein - er bleibt, kein - er zu -

gaze.
 Blick!

Pre - cioso - sa, See, we fol - low thee, and none ev - er doubts . . or
 Pre - cioso - sa, dir, dir fol - gen wir, und kein - er bleibt, kein - er zu -

stays.
- rück.

stays.
- rück.

stays.
- rück.

stays.
- rück.

p. Tutti.

Str.

Ped.

Ped.

pp

Ped.

Ped.

pp

Ped.

Ped.

ACT III.

"Hark ! the castanets are clapping, patriotic is their call :
Stay awhile now, youths and maidens, there begins the peasant-ball."

No. 10.

BALLET.—SPANISH NATIONAL DANCES.

Flutes, Oboes, Clarinets, Bassoons, and Strings.

No. 1.

Allegro.

PIANO.

*mf > Ob. Cl. & Bsn.
Str. pizz.*

Tutti.

Str. Ob. Cl. & Bsn.

poco a poco.

FINE.



Andante.

f Str. arco.

Fl.

f

Str.

Fl.

f

Str.

Str.

Fl.

f

ff Str. & Wind.

Fl.

f

ff Str. & Wind.

Fl.

ff

No. 1 D.C. al Fine.

No. 3.

*Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, and Strings.**Molto vivace.**ff Tutti.*

The musical score consists of six staves of music, likely for orchestra or band, arranged in two columns of three staves each. The instruments and dynamics indicated in the score include:

- Staff 1 (Top Left):** Violin (Vln.) playing eighth-note patterns, dynamic *p Str.*
- Staff 2 (Bottom Left):** Cello (Cello) playing eighth-note patterns.
- Staff 3 (Top Right):** Flute (Fl.) playing eighth-note patterns, dynamic *f Tutti.*
- Staff 4 (Bottom Right):** Bassoon (Bsn.) playing eighth-note patterns, dynamic *f Tutti.*
- Staff 5 (Second Column, Top):** Violin (Vln.) playing eighth-note patterns, dynamic *p*, with instructions "Str. Ob. & Bssn. sustain."
- Staff 6 (Second Column, Bottom):** Cello (Cello) playing eighth-note patterns.
- Staff 7 (Third Column, Top):** Flute (Fl.) and Bassoon (Bsn.) playing eighth-note patterns, dynamic *ff Str.*
- Staff 8 (Third Column, Bottom):** Bassoon (Bsn.) playing eighth-note patterns, dynamic *ff Tutti.*
- Staff 9 (Fourth Column, Top):** Violin (Vln.) playing eighth-note patterns, dynamic *p Str.*
- Staff 10 (Fourth Column, Bottom):** Cello (Cello) playing eighth-note patterns.
- Staff 11 (Fifth Column, Top):** Flute (Fl.) playing eighth-note patterns, dynamic *f Tutti.*
- Staff 12 (Fifth Column, Bottom):** Bassoon (Bsn.) playing eighth-note patterns.

No. 1 D.C. al Fine.

ACT IV.

No. 10A

GIPSY MARCH.

(Behind the scenes.)

Moderato e ben marcato.

"And they drink, and shout for gladness, till the stars above them shine :

Hail to earth in all its beauty ! hail to love ! and hail to wine ! "

No. 11.

CHORUS.—“THE STARS IN THEIR GLADNESS.”

Allegro grazioso.

PIANO.

p Str. Bsn. & Hns. sustain. * Ped.
Ped.

The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of three sharps, and a common time signature. It includes dynamic markings "p Str.", "Bsn. & Hns. sustain.", and "* Ped." with a "Ped." below it. The bottom staff is also for the piano, showing a bass clef, a key signature of one sharp, and a common time signature. It includes a "Ped." marking. The music features eighth-note patterns and sustained notes.

Ped. > * Ped. Wind sustain. * Ped. * Ped. *

This section of the piano part continues with a treble clef, three sharps, and common time. It includes dynamic markings "Ped.", "Wind sustain.", and three instances of "* Ped." with a final asterisk at the end. The music consists of eighth-note patterns and sustained notes.

SOPRANO.

The stars in their glad - ness are shin - - - ing, The
Es blin - ken so lus - tig die Ster - - - ne in's

ALTO.

The stars in their glad - ness are shin - - - ing, The
Es blin - ken so lus - tig die Ster - - - ne in's

TENOR.

The stars in their glad - ness are shin - - - ing The
Es blin - ken so lus - tig die Ster - - - ne in's

BASS.

The stars in their glad - ness are shin - - - ing, The
Es blin - ken so lus - tig die Ster - - - ne in's

Fl. & Vl.

Ped.

* Ped.

* Ped.

*

dark - ness of life to dis - pel;
Dun - kel des Le - bens hin - ein;

They smile from the shad - ow - y
sie lä - cheln aus däm - mernder

dark - ness of life to dis - pel;
Dun - kel des Le - bens hin - ein;

They smile from the shad - ow - y
sie lä - cheln aus däm - mernder

dark - ness of life to dis - pel;
Dun - kel des Le - bens hin - ein;

They smile from the shad - ow - y
sie lä - cheln aus däm - mernder

dark - ness of life to dis - pel;
Dun - kel des Le - bens hin - ein;

They smile from the shad - ow - y
sie lä - cheln aus däm - mernder

Ped. * *Ped.* * *Ped.* *

dis - - tance: What light can their splen - dour ex - cel? Like
Fer - - ne und schlín - gen die fun - keln - den Reih'n. Die

dis - - tance: What light can their splen - dour ex - cel? Like
Fer - - ne und schlín - gen die fun - keln - den Reih'n. Die

dis - - tance: What light can their splen - dour ex - cel? Like
Fer - - ne und schlín - gen die fun - keln - den Reih'n. Die

dis - - tance: What light can their splen - dour ex - cel? Like
Fer - - ne und schlín - gen die fun - keln - den Reih'n. Die

Ped. * *Ped.* * *Ped.* * *ff Tutti.*

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel in bun - ter, in feu - ri - ger Pracht, durch -

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel in bun - ter, in feu - ri - ger Pracht, durch -

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel in bun - ter, in feu - ri - ger Pracht, durch -

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel in bun - ter, in feu - ri - ger Pracht, durch -

Ped. *

they like the stars are in - spir - ing Our hearts with their fes - tal de - light. But
bli - tzt mit Strah - len - ge - wim - mel, die fröh - li - che fest - li - che Nacht. Doch

they like the stars are in - spir - ing Our hearts with their fes - tal de - light. But
bli - tzt mit Strah - len - ge - wim - mel, die fröh - li - che fest - li - che Nacht. Doch

they like the stars are in - spir - ing Our hearts with their fes - tal de - light. But
bli - tzt mit Strah - len - ge - wim - mel, die fröh - li - che fest - li - che Nacht. Doch

Ped. * *Ped.* *

Wind.

clear - er than lamp - light or star - - light The eyes of the lov'd one ap -
 hel - ler als Lam - pen und Ster - - ne er - glän - zet fein Lieb - chens Ge -

clear - er than lamp - light or star - - light The eyes of the lov'd one ap -
 hel - ler als Lam - pen und Ster - - ne er - glän - zet fein Lieb - chens Ge -

clear - er than lamp - light or star - - light The eyes of the lov'd one ap -
 hel - ler als Lam - pen und Ster - - ne er - glän - zet fein Lieb - chens Ge -

Vl. & Fl.

p Wind sustain.

Str. Ped.

* Ped.

* Ped.

- pear ; No light that is earth - ly or heaven - - ly Is
 - sicht, es schwin - det die Nä - he, die Fer - - ne vor

- pear ; No light that is earth - ly or heaven - - ly Is
 - sicht, es schwin - det die Nä - he, die Fer - - ne vor

- pear ; No light that is earth - ly or heaven - - ly Is
 - sicht, es schwin - det die Nä - he, die Fer - - ne vor

Ped. > * Ped. * Ped. *

The musical score consists of four systems of music. The top two systems feature vocal parts in soprano and alto keys, with lyrics in German and English. The bottom two systems show the accompaniment, featuring violins and flute (Vl. & Fl.) in the first, and strings and bassoon (Str. Ped.) in the second. Various dynamics like 'p' (piano), 'Wind sustain.', and踏板 (Ped.) are indicated. Measure numbers 52 through 56 are present above the vocal parts.

bright when her beau - ty is near ;
sei - nem er - qui - cken-den Licht.

We sing with tu - mul - tuous glad - ness,
Wir ju - beln in fro - hem Ge - tüm - mel,

bright when her beau - ty is near ;
sei - nem er - qui - cken-den Licht.

We sing with tu - mul - tuous glad - ness,
Wir ju - beln in fro - hem Ge - tüm - mel,

bright when her beau - ty is near ;
sei - nem er - qui - cken-den Licht.

We sing with tu - mul - tuous glad - ness,
Wir ju - beln in fro - hem Ge - tüm - mel,

bright when her beau - ty is near ;
sei - nem er - qui - cken-den Licht.

We sing with tu - mul - tuous glad - ness,
Wir ju - beln in fro - hem Ge - tüm - mel,

Ped. * Ped. * ff Tutti.

three-fold the lights for us shine ;
leuch - tet ein drei - fa - cher Schein ;

This earth is to heaven sure-ly chang - - ing ; All
es dreht sich die Er - de, der Him - - mel, es

three-fold the lights for us shine ;
leuch - tet ein drei - fa - cher Schein ;

This earth is to heaven sure-ly chang - - ing ; All
es dreht sich die Er - de, der Him - - mel, es

three-fold the lights for us shine ;
leuch - tet ein drei - fa - cher Schein ;

This earth is to heaven sure-ly chang - - ing ; All
es dreht sich die Er - de, der Him - - mel, es

Vl. & Fl.

Ped. * Ped. Wind. * p Ped. Wind sustain. * Ped. *

hail un - to love, un - to wine, All hail un-to love, un-to love,un-to wine, all
 le - be die Lie - be, der Wein, es le - be die Lie - be,die Lie-be,der Wein, es

hail un - to love, un - to wine, All hail, all hail un-to love, un-to love,un-to wine, all
 le - be die Lie - be, der Wein, es le - be, es le - be die Lie - be,die Lie-be,der Wein, es

hail un - to love, un - to wine, All hail un-to love, un-to love,un-to wine, all
 le - be die Lie - be, der Wein, es le - be die Lie - be,die Lie-be,der Wein, es

hail un - to love, un - to wine, All hail, all hail un-to love, un-to love,un-to wine, all
 le - be die Lie - be, der Wein, es le - be, es le - be die Lie - be,die Lie-be,der Wein, es

Ped. * Ped. * Tutti.

hail un-to love, and all hail un - to wine, all hail un-to love, and all hail unto wine.
 le - be die Lie - be, es le - be der Wein, es le - be die Lie - be, es le - be der Wein.

hail un-to love, and all hail un - to wine, all hail un-to love, and all hail unto wine.
 le - be die Lie - be, es le - be der Wein, es le - be die Lie - be, es le - be der Wein.

hail un-to love, and all hail un - to wine, all hail un-to love, and all hail unto wine.
 le - be die Lie - be, es le - be der Wein, es le - be die Lie - be, es le - be der Wein.

Ped.

Ped. * Ped. * Ped.

"Then before the guests departed, once again 'twas counted meet
That a song from Preciosa should the festival complete."

No. 11A.

GIPSY MARCH.

(Behind the scenes.)

Moderato e ben marcato.

PIANO.

Triangle, Tambourine,
Side Dr. & Cymbals.

Cl. Bsn.
Hns.

p

PRECIOSA.—Heaven! where am I? What is here?
What the scenes which now appear?
Gott, wo bin ich! Meinen Blicken,
welch' ein Schauspiel stellt sich dar!

When this beauty meets mine eyes,
Wird der Ahnung still Entzücken

Allegro.

PIANO.

A musical score for the piano. The top staff is in common time, C major, with a dynamic of ff Tutti. The bottom staff is in common time, C major, with a dynamic of pp. The piano part consists of eighth-note chords and sustained notes.

Joyful hopes within me rise.
mir auf einmal laut und wahr?

Rooms that glow with festive light;
Colonnades that glitter bright;
These are visions I have seen,
Diese glanzerfüllten Räume,
diese buntgeschmückten Reih'n,
es sind Bilder meiner Träume—aber

Dreams of things that once have been.
ach, sie bleiben Schein!

A musical score for the vocal and piano parts. The vocal line starts with a sustained note. The piano accompaniment features eighth-note chords and sustained notes. Dynamics include pp Fl. & Cl. and pp.

DONNA CLARA.

What so strangely moves me? Say.
Was ergreift so wunderbar—

PRECIOSA.

Would I ne'er had seen the day!
Wär ich Armste nie geboren!

A musical score for the vocal and piano parts. The vocal line includes a melodic line with eighth-note chords. The piano accompaniment features eighth-note chords and sustained notes. Dynamics include p, Tnr., and Fl.

VIARDA.

Ev'ry word makes danger more.
Jedes Wort mehrt die Gefahr!

CAPTAIN.

One word yet, and all is o'er!
Eins nur, und sie ist verloren!

Maestoso.

A musical score for the vocal and piano parts. The vocal line includes a melodic line with eighth-note chords. The piano accompaniment features eighth-note chords and sustained notes. Dynamics include pp, pp Str., and ff Str. & Wind.

PRECIOSA.

Up, and bid thy grief depart,
Auf! vergiss der eig'n Leiden,

Rouse thyself, thou troubled heart,
fasse dich gequältes Herz!

Strings and voice, break forth, and still
All the bitter pain I feel.
Braust ihr Töne, rauscht ihr Saiten,
und betäubet meinen Schmerz!

A musical score for the vocal and piano parts. The vocal line includes a melodic line with eighth-note chords. The piano accompaniment features eighth-note chords and sustained notes. Dynamics include fp Str.

A musical score for the final section. The vocal line starts with a sustained note. The piano accompaniment features eighth-note chords and sustained notes. Dynamics include ff Str. & Wind.

Fl.

Str.

ritard.

Str.

pp

PRECIOSA.—Nay, I cannot, 'tis in vain,
Cannot sing a parting strain,
Though my voice the effort makes,
Yet my bleeding heart, it breaks!
Nein, ich kann, vermag es nicht!
Keinen Abschied kann ich singen!
Standhaft wollt' ich mich bezwingen—
Doch mein blutend Herz es bricht!

DONNA CLARA.—Unhappy one!
Unglücksel' ge!

PRECIOSA.
Woe is me, ah! woe is me,
Mine must ev'ry sorrow be;
I by Fancy's self at last
Into mere despair am cast,
Weh' mir Armen!
Jeden Schmerz soll ich empfinden
selbst im Spiel der Phantasie
noch zuletzt Verzweiflung finden,

DONNA CLARA.
Collect thyself, explain, how—
Fasse dich, erkläre, wie—

PRECIOSA.
Fancy, who with kindly eye,
Scheinbar riss sie mit
Erbarmen oft mich aus dem

c

fp Str. Ped.

*

fp

Ped.

Rais'd me oft from earth on high,
Staub empor, und trug mich auf

Me on magic arms upbore,
Till I reach'd Hope's golden door.
Wunderarmen zu der Hoffnung
gold'nem Thor; da stand mir die

There for me a home appear'd,
As by magic art uprear'd;
All on which my heart did build,
All was in my dream fulfill'd;
Heimath offen in dem
nächt'gen Zauberbild, und Erinn'rung,
Sehnsucht, Hoffen, Alles ward im

pp

pp Fl. Ob. & Bsns.

Ped.

*

Ped.

*

For in vision I was press'd
To my lov'd ones' tender breast; There I found, my woes to end,
Traum erfüllt; denn in meiner hier mich froh vereint, fand ich, ach, die Elternlose! *Vater, Mutter, und den Freund!*
Lieben Schoosse sah ich

Father, mother, and a friend.

pp

Ped.

*

Ped.

*

Allegro.

Cl.

p

Str.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

f

rall.

p

Ped.

*

DONNA CLARA.—What a vision !

Welch ein Zufall !

VIARDA.—It must be !

Jetzt ist's Zeit !

CAPTAIN.

Come, Preciosa.

Komm, Preciosa.

Str. > ff Str. & Wind. > V V

PRECIOSA.—Call ye me ? Yea, I come.

Ruft ihr mir ? Ja, ich komme.

Farewell ! Forgive !

Lebt wohl ! Verzeiht !

Here, yea here, I fain would live

Meine Seele bleibt hier !

CAPTAIN.—Come, Preciosa !

Auf, Preciosa !

Str. > ff Str. & Wind. > V V

To Valencia !

Nach Valencia ! Vivace.

ff Str. & Wind. > ff Tutti.

Yea, and farther, ever farther !

Quench'd is Fancy's fitful glow.
As of old, my tears may flow ;

Sorrow-laden, forth I go.

Ja, und weiter, immer weiter !

*In den Fluthen löschen diese
Feuergluthen. Zu den Wellen mag die
Thräne sich gesellen, und so trag'
mein eigen Leid weit mich, weit !*

Well-lov'd places disappear,
Winds my greetings backward bear ;
Breaks my heart—no friend is near.
*Wie dann fern die Ufer schwinden—
mit den Winden folgen seine Grüsse nach—
Doch das Herz der Armen brach—Ewig*

pp Str. Ped. *

"Ever thine ;" this word my last ;

dein, ihr letztes Wort !

Up, up, to Valencia haste !

Auf denn, nach Valencia ! fort !

Hns. ff ff

THE GIPSIES.

To Valencia ! Let us haste !

Auf, nach Valencia ! fort !

ff Tutti.

"Loud the joyful chorus echoes, while the stars in glory shine :
Hail ! Preciosa, fairest maiden, for her brow a garland twine !"

No. 13.

CHORUS.—“HAIL ! PRECIOSA.”

Allegro moderato.
(Orchestra.)

PIANO.

mf Str. 3 *Bssn. & Hns. sustain.*

Vl. & Fl.

f Tutti.

SOPRANO

ALTO.

TENOR.

BASS.

Hail, Pre -
Heil, Pre -

Vl. & Fl.

fz Str. 3

Weber's "Preciosa."—Novello, Ewer and Co.'s Octavo Edition.—(59.)

f

Queen of Beau - ty ! On her brows a gar - land
 Preis der Schö - nen ! Win - det Blu - men ihr zum

- cio - sa, On her brows a gar - land
 - cio - sa, Win - det Blu - men ihr zum

Queen of Beau - ty ! On her brows a gar - land
 Preis der Schö - nen ! Win - det Blu - men ihr zum

- cio - sa, On her brows a gar - land
 - cio - sa, Win - det Blu - men ihr zum

f Tutti.

place ; Let the voice of praise be . . sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

place ; Let the voice of praise be . . sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

place ; Let the voice . . of praise be . . sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

place ; Let the voice of praise be . . sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

3

fair and sun - ny face!
 Schön - - heit Son - nen - glanz!
 fair . . and sun - ny face!
 Schön - - heit Son - nen - glanz!
 fair and sun - ny face!
 Schön - - heit Son - nen - glanz!

Hail ! Good for - tune on thee
 Hoch, Pre - - cio - sa, sei be - - -

Hail ! Good for - tune on thee
 Hoch, Pre - - cio - sa, sei be - - -

Hail ! Good for - tune on thee
 Hoch, Pre - - cio - sa, sei be - - -

Hail ! Good for - tune on thee
 Hoch, Pre - - cio - sa, sei be - - -

Solo.

show - er ! May'st thou know ... nor care nor
glü - cket ! Freu - de, Se - - - gen auf dich

SOLO.

show - er ! May'st thou know ... nor care nor
glü - cket ! Freu - de, Se - - - gen auf dich

SOLO.

show - er ! May'st thou know ... nor care nor
glü - cket ! Freu - de, Se - - - gen auf dich

SOLO.

vi. tr. Str. p

sad - ness, Thou, . . . en - rich'd by
nie - der, die . . . Na - tur so

sad - ness, Thou, en - rich'd by
nie - der, die Na - tur so

sad - ness, Thou, en - rich'd by
nie - der, die Na - tur so

sad - ness, Thou, en - rich'd by
nie - der, die Na - tur so

vi. tr. Str. p

CHORUS.

Na - - ture's dower,
reich ge - schmückt!

May'st thou . . . know . . . nor
Freu - de, . . . Se - - gen

CHORUS.

Na - - ture's dower,
reich ge - schmückt!

May'st thou know nor
Freu - de, Se - - gen

CHORUS.

Na - - ture's dower,
reich ge - schmückt!

May'st thou know nor
Freu - de, Se - - gen

CHORUS.

Na - - ture's dower,
reich ge - schmückt!

May'st thou know nor
Freu - de, Se - - gen

tr

tr

f Tutti.

care nor sad - - - ness, Thou, . . . en - - -
auf dich nie - - - der, die . . . Na - - -

care nor sad - - - ness, Thou, en - - -
auf dich nie - - - der, die Na - - -

care nor sad - - - ness, Thou, en - - -
auf dich nie - - - der, die Na - - -

care nor sad - - - ness, Thou, en - - -
auf dich nie - - - der, die Na - - -

tr

- rich'd by . . Na - - - ture's dower !
 - tur so . . reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

tr

ff Wind.

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Tutti.

3

crown her, sing her songs of glad - - - - ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie - - - - der, singt ihr Ju - bel - .

crown her, sing her songs of glad - - - - ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie - - - - der, singt ihr Ju - bel - .

crown her, sing her songs of glad - - - - ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie - - - - der, singt ihr Ju - bel - .

crown her, sing her songs of glad - - - - ness, sing her songs of
 schmückt sie, singt ihr Ju - bel - lie - - - - der, singt ihr Ju - bel - .

3

Wind. ff Tutti. 3 Wind.

glad - - - - ness, sing her songs of glad - - ness !
 lie - - - - der, singt ihr Ju - bel - lie - - der !

glad - - - - ness, sing her songs of glad - - ness !
 lie - - - - der, singt ihr Ju - bel - lie - - der !

glad - - - - ness, sing her songs of glad - - ness !
 lie - - - - der, singt ihr Ju - bel - lie - - der !

glad - - - - ness, sing her songs of glad - - ness !
 lie - - - - der, singt ihr Ju - bel - lie - - der !

3

Tutti. > Wind. > ff Tutti. 3

FINE.

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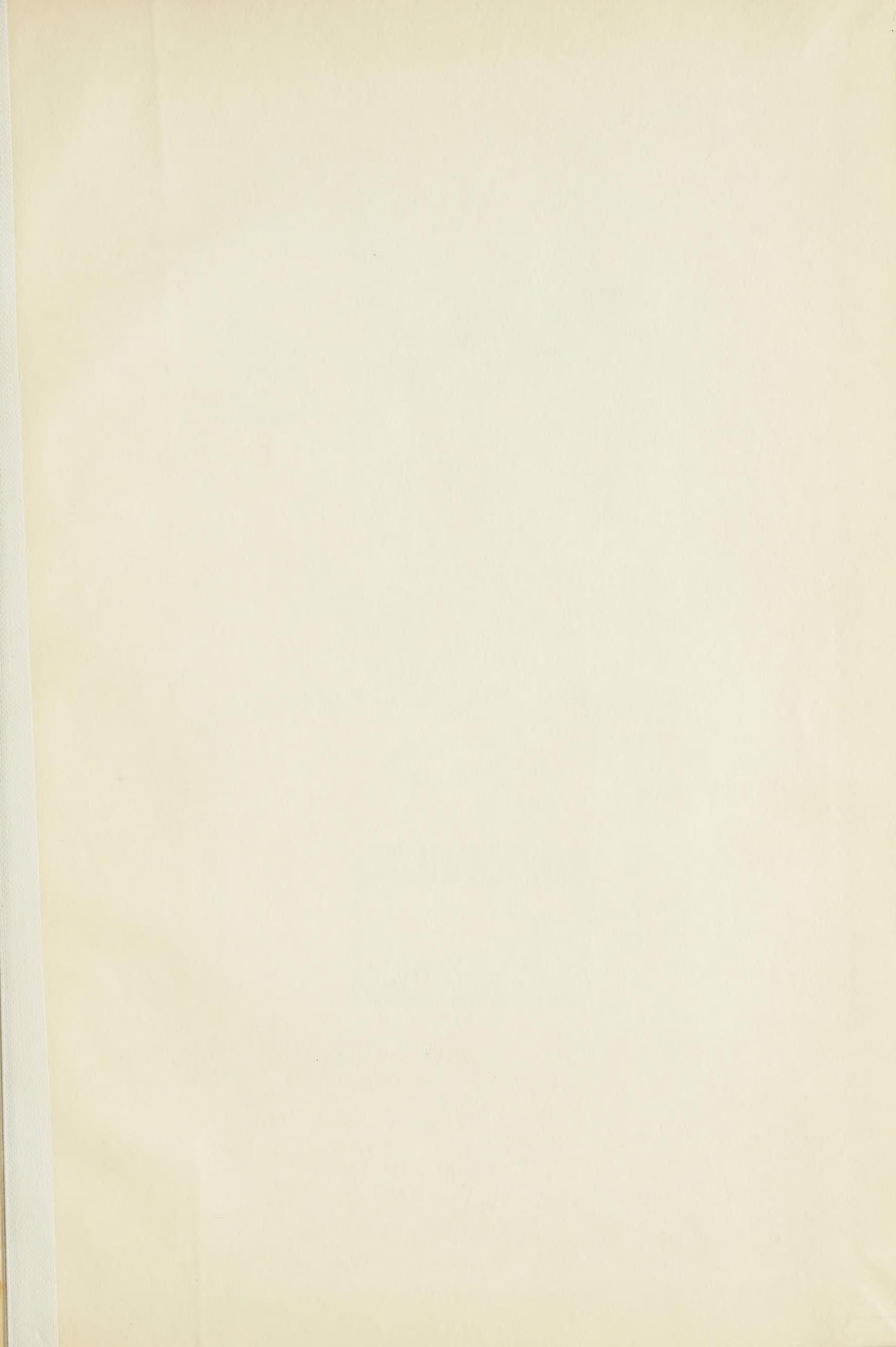
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1513
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1890z
c.1
MUSIC

Weber, Karl Maria Friedrich
Ernst, Freiherr von
Preciosa. Piano-vocal
score. English & German
Preciosa

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